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and adapt oneself to the environment. Sometimes, in the presence of an aggressive and anarchistic collection of pictures, my spirit has taken fright and I have beaten a hasty retreat. Mr. Gallatin's drawings are not at all overbearing. They are in fact very easy to get along with, although perhaps a little difficult to appreciate on sight. One must be well versed in the subtleties of pictorial art to really understand the "nuances" of Whistler. It was all a question of quintessences with this exquisite trifter. His slighter compositions are like sly smiles between friends, they convey reminders or suggestions.

The water-color entitled "Symphony in Gray" has precisely this familiarity of manner and this reserve of speech. It is the essential Whistler, with its Japanese delicacies of line and tint, and its vaporous luxuries of atmosphere. There were six other Whistler morsels in the room, in pastel, pencil, etching, lithograph, lithotint, and chalk, but the water-color quite dominated them all. Of the two portraits of the debonair James, a large, handsome charcoal by John W. Alexander, and a woodcut by William Nicholson, I preferred the latter. It treated the artist as he always treated himself—flippantly.

Everett Shinn is so brilliant a technician and so original a draftsman that we wonder why he goes out of his way to be a second-hand Degas. The little

street scene called "A Matinée Crowd," although done in pastel, has the grim strength of its subject, a swirling blizzard blinding horses and men, confusing pedestrians, blocking traffic, sweeping with fury across the tall buildings. A moment's impression has been vividly remembered and the drawing and coloring are so full of the storm that we might forget their inherent qualities as color and line. Of course there are examples of the French draftsman. "Le Café" by Forain is unerring in its sardonic observation and trenchant stroke. Steinen's pastel "*Baiser Maternelle*" is an engaging bit.

Although it is impossible to refer to all the interesting pictures one cannot omit reference to the novelty of etchings by Manet, Rodin, and Mary Cassatt, and lithographs by Puvis and Fantin. The Max Beerbohm caricature of Lord Chesterfield conserving the family traditions reproduced awhile ago in ART AND PROGRESS is one of the irresistible things. It is pleasant also to find Maxfield Parrish in this company. What a fine flavor always! But if I were to slip one picture under my overcoat (E. V. Lucas gave me the notion) I think it would be the etching—no, not that laughing girl by Zorn for all its wonderful sunlight, but a little "Norman Village" scene by D. Y. Cameron. The air is so clear and the shadows so rich and the etcher so fond of Normandy.

## ALBERT HERTER

BY CHARLES DE KAY

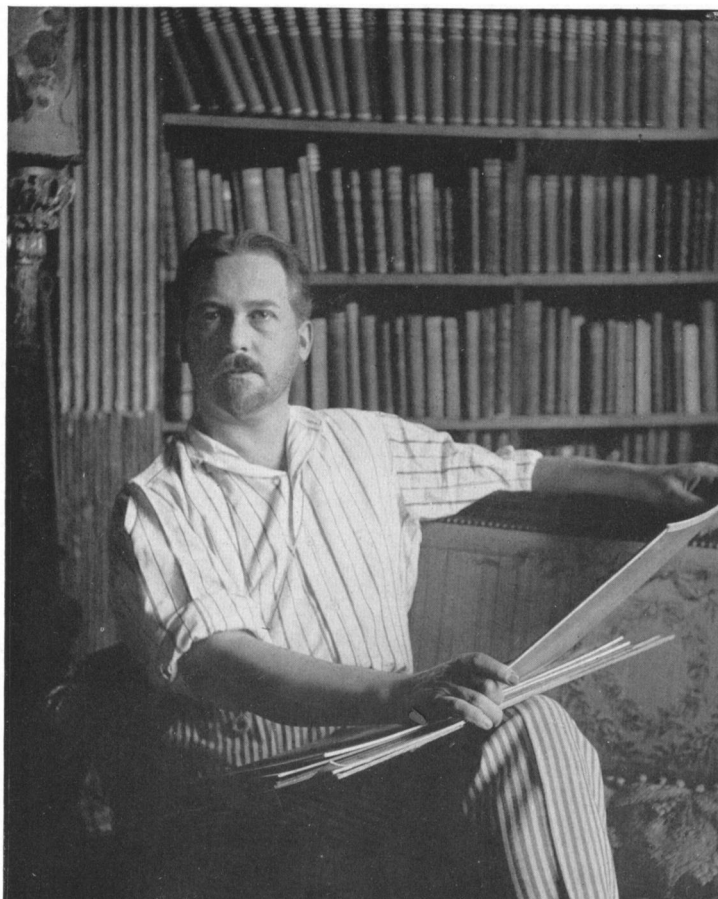
AMONG the younger members of the great fraternity of artists with headquarters in New York, none has a better right than Albert Herter to be awarded a leading rôle in his profession. None among them, through inheritance and training, has met with better opportunities for an artistic career; none has been prompter to take advantage of his chances and widen the scope of his work

by taking up various separate though allied lines of art endeavor.

His father, Christian Herter, was a decorator on a grand scale whose ambition to make a name as a painter of easel pictures was cruelly deceived by an early death. Albert showed his own bent while still a schoolboy, having undertaken in secret to cover a large canvas with the many figures of a compli-

cated composition, before he had learned to draw well and to paint. This he calls his first crime in painting. Perhaps, had he kept that crude untrammelled affair to the present day, it would now be hailed a masterpiece, at an exhibition of

terfered with the university course proposed for him. Instead of the campus of Columbia, Yale or Harvard, his college was the *Quartier Latin* on its art side. Instead of rowing races or playing baseball he learned to skirmish with



ALBERT HERTER

the Post-Impressionists. But at that time there was no *Salon des Indépendants* at Paris and Monsieur Matisse had not yet invaded New York! As it was, this headlong assault upon a huge canvas, more courageous than discreet, had at least the effect of notifying his parents after an unmistakable fashion that art and nothing but art was to be his aim when he grew up. Certainly it in-

mahlstick and brush. In fact, he is a graduate of the art-schools of Paris and New York. Since graduation he has worked alternately in Europe and America, the last time making a prolonged stay in Sicily. Mrs. Herter being also a painter, these visits to Europe have not separated him from his family. On the contrary, abroad as well as at home, the Herters have worked in studios side



TAPESTRY WOVEN ON THE HERTER LOOMS. STYLE, GOTHIC, FIFTEENTH CENTURY

by side, each affording the other criticism or appreciation as the case might be.

From the start Albert Herter has aimed at the most difficult branch of the painter's art, that of mural painting, the

most ancient as well as the most maltreated of all the different sorts of decoration. At one time he tried his decorative feeling on magazine covers with a notable addition to the brilliant figure and flower work expended on such



TAPESTRY WOVEN ON THE HERTER LOOMS. STYLE, FOURTEENTH AND FIFTEENTH CENTURY

things. Placards and street advertisements have engaged his brush, but only from time to time, since there is little encouragement at present for artistic designs in these matters. Those who have the giving out of such work are themselves hopelessly obtuse, or else, convinced that the great buying public demands, and will have, bad art in color as well as composition, they have become cynically resigned to machine-made commonplaces. Along with portraits and illustrations for books and genre pictures and symbolical compositions, Herter has always found time to produce designs in color which satisfied his longing for decorative compositions.

As to portraiture, a notable example belongs to the collections of the Metropolitan Museum, showing two of his children, college boys, seated back to back on a divan, reading or studying; a very natural scene, yet somewhat architectural in its balanced composition, and painted, moreover, with a slight flavor of humor. Other excellent likenesses are those of his brother, the late Dr. Christian Herter, and of the latter's daughters, also of the composer Cortlandt Palmer at the piano. It is not as a portrait painter, however, that he has made his mark.

He has a very delicate feeling for the line; but what places Albert Herter

apart from the great majority of painters is a particular sense of color, peculiar to him, which gives, to use a musical term, the timbre of his work. It is so entirely his own that one recognizes a mural or an easel picture or a tapestry as his, almost at the first glance. It is a comparatively high note of color, not so much rich as strong. It seems to express the optimism of modern Americans rather than the melancholy of the British, the neat correctness of the French, or the vague sentiment of the Germans. Mr. Herter has British, Swiss and German blood, so that with regard to his forebears, as well as the optimism of work, he is typically an American.

It is in murals that he has found his great field. The Athletic Club in Pittsburgh has some of his work; much more the new Court House at Hartford. Here he has painted the vaulted ceiling and the large panel with arched top. For the latter he has composed a group showing Thomas Hooker of the Connecticut Colony expounding to the assembled settlers the paragraphs of what were called the Fundamental Orders. In an interior through whose windows one can see the snow-clad waste, the Rev. Thomas faces the assembly, the glow from a hearth bringing his face out from the shadows. He stands by a table at which Secretary Ludlow is seated, and discusses the situ-



THE HERTER LOOMS, STYLE, BYZANTINE RUG

ation of affairs with regard to the Dutch to the westward and southward and the Plymouth men to the eastward—not to speak of the old country across the sea. A large ceiling represents Justice En-

throned attended by Force as Pallas Athené.

Subjects referring to the law are not like those which are culled from history for the decoration of public buildings,

and so may include the panoply and circumstance of war or of royal progresses, to the great advantage of the decorative side of the picture. They are often legal questions which are altogether matters of "taking thought" and therefore lack very seriously those actions which may be treated pictorially. But the artist has symbolism and mythology to fall back on; and fortunately the figures dear to the ancients as types of certain ideas also appeal to us.

Thus well known figures like Pallas Athené, Themis, Justitia, are supplied by classical antiquity. There was Apollo's mean revenge upon Marsyas: for some reason this was a prime favorite during many centuries in Greece and the Roman Empire as a symbol in the decoration of courts of law. A myth like the skinning alive of a moongod [Silenus] by a sungod [Apollo] was doubtless originally a poetic way of telling how the sun on his rising takes the glory from the moon. But when that origin was forgot, and people believed that once there did exist a Silenus named Marsyas who contended with a god named Apollo in music and was vanquished by him, why was this cruel and somewhat pointless story made by the sculptors a prominent group for law courts? But this leads too far from the subject. Mr. Herter does not often use classical mythology. In the case of the Hartford court ceiling, however, he has introduced Minerva, the goddess of learning and the applied arts; he has torchbearers and geniuses; and in other wall-paintings he does not disdain to levy on Renaissance, on Oriental and especially Persian art for suggestions that carry with them figures full of zest as to color and form.

The decorations for the Wisconsin State Capitol, at which he is now working, form a splendid series of historical pictures for the decoration of eighteen-foot panels in an interior of marble having soft tints of cream and mauve. One of four great murals is "The Trial of a Legionary by Augustus Caesar"; a second is "The Trial of Charles the First of England," another, "The Dec-

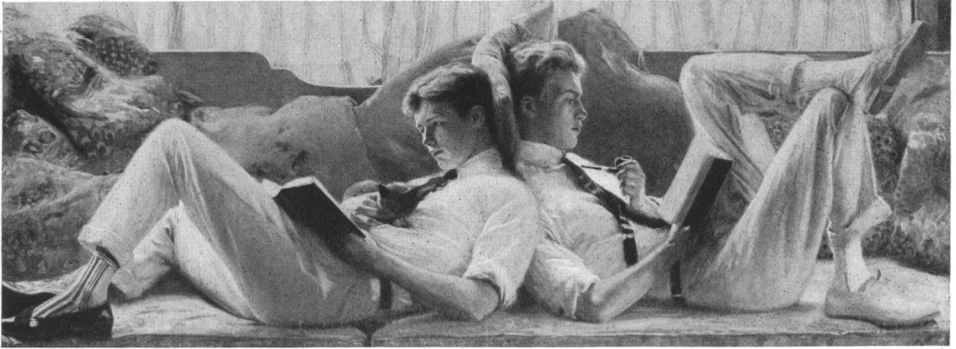
laration of Independence of the United States" and the fourth, "The First Trial of an Indian before a Wisconsin Court." Fortunately Mr. Herter has likewise the commission to paint the ceiling of this hall, so that the wall-paintings do not run the risk of being hurt by the painting of the vault out of key.

Another large order is a series of wall-paintings for the dining hall of the St. Francis hotel in San Francisco, a Renaissance room, for which the main subject of the seven large murals is: "Peoples of the Earth Bringing Gifts to California." For the drawing room of this hotel decorations are being painted in a Louis XIV vein, including no less than six great ceiling pieces in the way of Boucher—all these in addition to orders for half a dozen private houses on a less gorgeous plan.

One must not overlook a great painting for Denver, sixty-five feet in width, which Mr. Herter made for the stage of the auditorium to act as a curtain. These commissions have compelled him to gather about him a corps of male and female assistants who form a little art guild of their own and repeat the story of the old ateliers of the past.

While considering Albert Herter as an illustrator and painter, one must not forget what he has done for interior decoration by the establishment of the Herter Looms. It is owing to him that we can have hangings woven for walls which are original in design and color, woven to suit a given interior as well as to express personal taste, instead of being forced to take some imported material duly calculated (by the European maker) for what he understands to be the low standards of taste in this country. The New York ateliers that furnish cartoons for these looms are without question the most interesting of any in the land, and the weavers themselves are in no wise second in skill to those in France who keep alive the old fame of the Gobelins, Beauvais and Aubusson.

That this country has awakened as yet to the value of such movements as are represented by these looms can hardly be affirmed. Few amateurs have taken



PORTRAIT OF COLLEGE BOYS

ALBERT HERTER

METROPOLITAN MUSEUM OF ART

tapestry seriously as an art of the highest antiquity which is alive today and may be made to fill modern requirements. For the most part amateurs remain fixed at the stage where they admire only a tapestry that is old. They will exert themselves merely so far as to demand of the weaver a duplicate of an old piece, or the restoration to its original size of a fragmentary tapestry. Some, however, are beginning to see that a work of decorative art, to embellish a certain wall or portal or hallway or stage to the highest degree, should be expressed, not by a painted canvas, but a woven tapestry. For tapestry has natural, easy folds and a range of colors that rests one. It has a peculiar surface which fits it as the normal clothing of wall-spaces in a way that the papered or painted wall never can. During the fifteenth, sixteenth and seventeenth centuries, when most of the fine old tapestries we still possess were made, the fashion for such things was merely a revival in Europe of an art that had languished for many centuries, but had never died out in Asia. There is no reason why it should not revive once more in this country, and help to ennoble and beautify the public and private buildings of America. Indeed it may be fairly said to have revived.

While supplying this raw demand for copies of old pieces, Mr. Herter became a pioneer in a far more valuable field, that of original modern tapestry. Here he has had against him the lack of art feeling among the rich, who for the most

part are collectors, not connoisseurs, and the ignorance of clients who can scarcely be expected to realize the cost of labor and materials which tapestry calls for. The work is very slow and the workmen are paid highly for their skilled labor; add to this the cost of the design and the elaboration of it through various phases to the finished cartoon ready for the loom—and the sum total frightens people.

We have the habit of buying fine material made by power machines on a given pattern; this almost vies with the hand-woven piece. We seldom stop to think that there is just as much need to ask for originality in woven art as in painted, and that tapestry should be as modern and as fitted to an interior house as any easel-picture of them all.

By comparing Mr. Herter's easel paintings with his tapestries one sees at once that he knows how to adapt his design to suit the means by which the idea is expressed. The former may well involve realism, the latter is decorative and full of convention. The difference is that between landscapes one observes painted on modern ceramics with misplaced zeal and care and those figures without shading or background painted on Greek vases or Chinese porcelains of the great period.

One test for an artist is his ability to adapt his mode of work to the particular material which he uses. Certain methods are best for mosaics, others for lacquer, still others for woven work. Even in oil painting on canvas, how often do we



not see failures, because the painter fails to understand that a way of the brush and a gamut of color, perfectly adapted to a certain kind of landscape, produces chaos when applied to the making of a human likeness! It is because Albert Herter seems instinctively to understand how different vehicles and different

methods of guiding them must be used in the various arts, that one feels confident that his work on black and white illustrations, on colored covers and on cartoons for tapestry has prepared him for that mural work on the grand scale to which he is now giving the best years of his life.



THE DIVAN

AWARDED ISADOR GOLD MEDAL

FRANCIS C. JONES

## THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN NEW YORK

ON this and four following pages are reproduced paintings of special note shown in the Winter Exhibition of the National Academy of Design.

There were in all 351 exhibits in paint-

ing and sculpture, more than half of which were contributed by non-members.

In addition to awards noted, the Proctor prize for the best portrait was won by Irving R. Wiles.